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THE MUSICAL TIMES

AND

Singing Class Circular.

Published on the 1st of every Month.

No. 17.

OCTOBER 1, 1845.

{ Price 1½d.

THE MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post office order or penny stamps. Annual Subscription, postage free, 2s. 6d.

MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

- No. 1. In these delightful pleasant groves.....Purcell
2. Hear my prayer, O Lord.....Winter
3. Soon as I careless stray'dFesta
Hail! all hail! thou merry month of May .Weber
4. Thou art gone to the grave.....Beethoven
Hear what God the LordV. Novello
5. Hail! smiling morn.....Spofforth
6. Let all men praise the LordMendelssohn
Forgive, blest shade.....Dr. Calcott
7. Four rounds, for three voices
8. Call to remembranceFarrant
9. Pleasures of InnocenceFrom the German
Amidst the myrtlesBattishill
10. Teach me, O LordRogers
11. Here in cool grotLord Mornington
12. My God, look upon meJohn Reynolds
13. Oh, Nanny, wilt thou gang with me?
14. } When winds breathe soft.....Webbe
15. }
16. Soldiers, brave and gallant beGastoldi
17. All people that on earthTallis.

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

THE NORWICH FESTIVAL.

THE following account of the Norwich Festival is printed, with slight curtailment, from the *Dramatic and Musical Review*, No. 183.

On Tuesday evening, a concert, opened with "God Save the Queen," and, on the whole, was extremely effective; but we could wish that "parts" should always be laid out for this fine old master-piece; this would avoid all the discord heard at different intervals. Alexander's Feast formed the first part of the programme. It would be quite superfluous to make any re-

marks on the merits of Handel. Where is there a musician that is ignorant of the ingenuity of "Let old Timotheus," the poetic feeling of "The list'ning crowd," or the imaginative power of "Break his bands?" As to the performance of this work, need we say that the force of the chorus was enough to "rend the skies;" a finer choir of trebles was perhaps never heard (assisted by the boys from the cathedral choir, whose aid was felt both in strength and sweetness). Some misunderstanding, however, arose with one or two of the principal singers, owing to a curtailment, which several of the songs much needed. In the second part of the concert, we must first mention the perfect interpretation of Mozart's great sinfonia in G minor, and the extraordinary performance of Master Day; this prodigy possesses the power of perfect intonation (the first requisite), and great energy; indeed, if he have any fault, it is a trifling exaggeration of the different points of style.

The programme for Wednesday morning was, as will be seen, a very long one: viz., Weber's Hymn, Mendelssohn's song, "But the Lord is mindful," a selection from the Stabat Mater, and the whole of Haydn's Seasons. Miss Dolby sang the song by Mendelssohn; her musician-like singing and charming manner gained the esteem of both orchestra and audience. Weber's Hymn is certainly his best sacred effort; it was given with the greatest effect possible—the chorale, however, excepted, where the voices got down. By the way, this chorale is not Weber's; *vide* Kollman's Harmony. The unison passage in the "Inflammatus," from the Stabat Mater, brought out FF by sixteen brass instruments, had a most astounding effect; but in the accompaniment of Mario's song, "Cujus animus," we must find fault—the whole of the band, playing much too loudly, particularly the trombones, sent his fine voice entirely into the shade. Grisi astonished us with a shake on A and G in alt, against the whole chorus—it produced the most thrilling effect. Benedict's conducting the Seasons was perfection; he has all the energy of the "Monstre Concert" conductor, minus the quackery.

The concert on Wednesday evening was a

good one; it opened with the first act of *Il Don Giovanni*. "La ci darem" was encored; we were quite delighted to find such classical taste manifested. "Batti, batti" narrowly escaped an encore; the violoncello obligato, played by the veteran Lindley, amused us much—we observed the generous Mario looking at him, and smiling during the whole cavatina. The second part was a selection, including Beethoven's No. 7; a concerto, by Lindley; a quartet, sung by Grisi, Mario, F. Lablache, and Staudigl; a horn fantasia, by Puzzi; "O ruddier than the cherry;" and the march and chorus from the Ruins of Athens, Beethoven. Lindley, as at Worcester, did not play his concerto, on the ground of being indisposed. Sig. Puzzi, who is a first-rate artist, produces extraordinary notes from his horn. What shall we say of Staudigl's singing "O ruddier than the cherry?" we will save expenditure of words—it was perfection. The march and chorus from the Ruins of Athens, was carelessly managed; not a single voice took up the first part of the chorus: this, however, was in some measure the fault of the audience, who were running away to supper, after so long a concert; but surely Beethoven deserves more respect.

Purcell's unequalled *Jubilate* opened the performance on Thursday morning; the trumpet opening was omitted. The glorious, ingenious, and effective "Amen," went magnificently. A selection from Mozart's *Requiem* then followed; truly this is his greatest work, almost every sentence is imbued with a melancholy feeling. The fugue in D minor is the strictest the immortal composer has penned; there are no sweetmeats thrown into it—the fault of the last chorus in the Creation. Spohr's greatest work, *Calvary*, then followed; and here we must express our regret at its repetition, as Crotch's *Palestine*, Bach's *Crucifixion*, and Mendelssohn's *St. Paul*, have never been given here. The finest parts in *Calvary* are in the soli, "Woe, horror," "Tears of sorrow," and "Jesus, heavenly master;" and in the choruses, "Gentle night," "Though all thy friends," "King of Israel," and last and greatest, "What threat'ning tempest." The performance of this difficult oratorio was almost unexceptionable.

The finest concert given was on Thursday evening; it opened with Beethoven in C minor; perhaps his greatest *sinfonia*—No. 9 excepted. The burst of 112 instruments, in the march, was quite enough to "make men tremble who never weep." Staudigl was deservedly encored in "Der Wanderer," by Schubert, but for which he substituted a song from *Zauberflöte*. Grisi's singing "Qui la voce," was indeed a wonderful performance; continued applause roared throughout the

whole building—this was her greatest effort. Mendelssohn's oneirocritical music to *Midsummer Night's Dream* came next. In the second part of the concert, the pieces worthy of notice were the masterly performance of the overture to *Der Freischütz*, and the intellectual Baumann's solo on the bassoon. Benedict's "Strew joyously," went badly; we were truly sorry that this, the only choral piece by this highly gifted author that was performed, should have been so spoiled.

The last morning was devoted to the *Messiah*; upon which, as a composition, nothing remains to be said—we will, therefore, at once proceed to the performance. In many cases, the wind instruments (by Mozart) were omitted. In some of the cadences, it is perhaps judicious. In the last chorus, only two bassoons and one flute were found playing out of sixteen wood wind instruments; we observed, also, that the double basses had taken flight—how was this? The choruses all went magnificently; perhaps there is no place where the choruses of Handel are sung in such good style as at Norwich—thanks to the Rev. R. Elwin, whose exertions are unbounded. He has been constantly employed in organ building, copying music, attending rehearsals, arranging trombone parts, &c., and writing letters by scores; Mr. Elwin has but one thing else to do—enlarge the Hall organ. Liverpool, Birmingham, and York, have all their large organs—is Norwich to be without? Mr. Elwin, we are sure, requires to have it only hinted. In the *Messiah*, the soli acquitted themselves well; Staudigl had some misunderstanding concerning the second part of "The trumpet shall sound." Hawkins was passé; Miss Poole was not correct in her notes, but her singing in general was highly creditable. We must close by remarking that the principal singers were well selected—the chorus tremendous. Thus terminated this great festival, to use the words of a London critic, "far superior to the Bonn."

The following is the number of tickets taken at each performance—the admission to the patrons' gallery being a guinea; for the hall, &c., ten shillings and sixpence:

	PATRONS.	HALL.
Tuesday evening . .	76	625
Wednesday morning	258	1077
Wednesday evening	82	1129
Thursday morning .	134	888
Thursday evening .	133	1533
Friday morning . . .	330	1472
	1013	6724

The ball, on Friday evening, was numerously attended, seven or eight hundred persons being present. W.B.